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# American Art News

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## SPECIAL ANNOUNCEMENT SUMMER ISSUES.

After this issue, the **AMERICAN ART NEWS** will, as usual during the summer, appear monthly until Saturday, October 14 next, when the weekly issues will be resumed, and a new volume will begin.

The remaining regular summer monthly issues will be published on Saturdays, Aug. 19 and Sept. 16.

## ART SALE TO OPEN SEASON.

When Professor Volpi of Florence, Italy, who brought over last Autumn a number of Old Masters of the early Italian school, including two handsome canvases which he attributed to Titian, and which came to be known as "The Volpi Titians," sailed away in early May for his home in Italy, he left these, with some art objects, from his well-known Avesanti Palace in Florence, on storage in this city.

Word now comes from Florence that he has virtually dismantled the Avesanti Palace in that city of its artistic contents, has shipped some 53 cases already to New York containing these, and that the remainder of his collections will soon follow.

It is also reported that the collections brought and to come from Florence, together with the pictures and art objects Prof. Volpi left in storage here, will be sold at auction by the American Art Association, and that the sale which will be an important one—may open the art auction season in America of 1916-'17.

## GERMAN ESTABLISHMENT CLOSED.

The London Gazette announces that the London business of Emil Werckmeister, trading as the Berlin Photographic Co., 149 New Bond Street, is to be wound up under the Trading with the Enemy Amendment Act, 1916.

## N. Y. House to Close Also.

The Berlin Photographic Co., 305 Madison Ave., of which Mr. Martin Birnbaum is N. Y. representative, has decided to close its N. Y. branch establishment. This news comes swift on the heels of the closing of the London house by the British Govt. under the trading with the enemy act. The reason given out here for the N. Y. closing, which will occur in a few weeks, is difficulty of obtaining stock from Berlin on account of the war. It had been the intention of the N. Y. branch to leave its present quarters for others and a removal sale has been in progress. Whether the stock will be disposed of privately or by auction has not been decided as yet. The N. Y. establishment has had a successful career for a number of years and has held a number of very interesting exhibitions of sculptures, paintings, drawings and prints.

## COLLEGES HONORS PAINTERS.

At its recent 216 commencement Yale College made the painter John Singer Sargent, a doctor of laws and the sculptor Herbert Adams a master of arts. The Henry Howland prize of \$1,500 for literature went to the late English poet Rupert Brooks, Mr. John Jay Chapman, poet and essayist, was made a doctor of letters and Frank Miles Day, Yale's supervising architect, master of arts.

Havard College also made John S. Sargent a doctor of arts and Edward Sandford Martin, author, a master of arts.

Amherst College made a doctor of laws of William C. Brownell, well-known as a writer on art.

## MR. WIDENER'S DONATELLOS.

The two most remarkable pieces of sculpture ever brought to this country are the examples of Donatello, recently purchased by Mr. Joseph E. Widener of Philadelphia from P. W. French & Co., 6 E. 56 St., and reproduced on this and another page.

These great works of the Italian Renaissance, are a truly beautiful bust of St. John and a noble full-length figure of David, both of which were formerly in the possession of the Martelli family of Florence. The St. John is said to have been modelled from one of the young Martellis. It is interesting to note that Donatello's mother was in the service of the Martelli, and they were thus in an intimate sense his patrons.

The works were allowed to leave Italy by the Government, as the family presented to the Museum, known as the Bargello, a third example of Donatello, a walking figure of St. John. It is said that both the father of the present owner and the late J. Pierpont Morgan were anxious to purchase the works now in America.

## "FAKE" FURNITURE SUIT.

New England collectors and dealers in antiques and "period" furniture are eagerly awaiting a decision from Judge Murray, of the Boston Municipal Court, in a suit brought by Mr. Ross H. Maynard, a collector of antiques, against Rosenthal & Alpert, dealers in antiques, on Charles Street, Boston, to recover \$1,550 which Mr. Maynard paid for an upholstered settee and ten chairs and for silverware. Mr. Maynard alleges that this furniture was falsely represented to him as genuine "Chippendale." Judge Murray has the case under advisement.

The case has attracted widespread attention.

The reliability of the average "antique," and the ability of collectors and dealers to tell the real from the "manufactured" goods are matters of great interest in this New England territory, so rich in Colonial relics.

## BOUGHT FOR AMERICA.

Thackeray Turner, chairman of the Society for the Protection of Ancient Buildings, recently wrote the London "Times"

## NOTED FRENCH ART SOLD.

Three of a small and choice lot of early French pictures, from the well-known collection of the Viscomte de Chabert of Paris, a charming and most representative bust portrait of the Chevalier de Billaut by Fragonard mentioned in de Nolhac's volume "Les Oeuvres de Fragonard" and reproduced on another page, and two characteristic panels "Spring" and "Autumn" by Boucher, from the old Due de Broglie's collection, and which were brought over in May by an agent of the Viscomte, were recently sold here, it is reported to Mr. Wm. Salomon of New York, through a certain wine merchant, for \$36,000, the Fragonard for \$20,000, and the Bouchers for \$8,000 each.

The remaining three pictures, which may soon go to the new Cleveland Museum for exhibition this summer, are the finest examples of Largilliere ever taken out of France. They are the full length portraits of the Baron and Baroness de Prangius and the celebrated oval bust portrait of "Mme. de Parabere" and are especially well known to art lovers. The last two were shown at the well-remembered "Exposition des Cents Portraits des Femmes" in the "Jeu de Paume" in the Tuileries gardens in Paris in 1909. The portrait of Baron de Prangius was shown at the Leipzig Exhibition.

## SARGENTS FOR NAT'L GALLERY.

The cable on July 2 announced from London that Mr. Asher Wertheimer, the Bond Street dealer, had decided to bequeath his remarkable gathering of Sargent portraits, nine in all, to the National Gallery. The works are all of life size and painted between 1898 and 1902. The portrait of Mr. Wertheimer was shown at the Sargent exhibition at the Boston Museum and was at the Royal Academy in 1898. Its companion, a portrait of Mrs. Wertheimer, was at the Royal Academy in 1904. "The Daughters of Asher Wertheimer, Ena and Betty" was the sensation of the Academy in 1901. There are also portraits of the two sons, Alfred and Edward, who died young men. "The Children of Asher Wertheimer," seen at the New Gallery in 1902, shows two younger daughters, Essie and Ruby, and the youngest son, Ferdinand, now an officer in the British Army. Another group picture shows Conway Wertheimer with his sisters Alma and Hylda. There are also single portraits of the two young women and an unfinished portrait of Edward Wertheimer, who died before it could be completed.

## MRS. DIXON BUYS TAPESTRIES.

Mrs. Fitz Eugene Dixon, who was Miss Eleanor Elkins Widener of Phila., daughter of the late George D. Widener, has purchased from P. H. French & Co., 6 E. 56 St., the five Morgan Gobelin tapestries, which formerly belonged to the King of Spain, for approximately \$500,000. They picture the story of Don Quixote and were designed by Charles Coypel. The subjects are "Guided by Folly," "Don Quixote Mistakes a Serving Girl for Dulcinea," "Don Quixote Pays His Respects to the Duchess," "Don Quixote Served by the Ladies" and "Sancho Panza Leaves for the Island of Barataria."

## OLD MORSE PORTRAITS SOLD.

Interesting and well conserved portraits of Elkanah Watson (1758-1842) and of Mary Watson, daughter of Elkanah Watson, who in 1820 married General Aaron Ward of Ossining, N. Y., were recently bought by Mrs. Suzan Randall Bacon of Goshen, N. Y., a descendant of the Watson family from Prosper Guerry the restorer.



ST. JOHN  
Donatello

Bought from P. W. French & Co., by Mr. Joseph E. Widener.

The bust of St. John, which like the figure of David, is of Cararra marble, is life size and 16 inches high. The David is five feet high. Many think the St. John simply a portrait. The tunic of goatskin, however, under the cloak which covers the left shoulder, suggests that it is intended for a St. John.

The figure of David is evidently modelled for a place in an elevated niche. The slayer of Goliath holds his sling with a stone in it by his right foot. The left one rests on the neck of the giant. The attitude of the figure is one of repose.

## NEWARK'S COLLEONI STATUE.

The copy by J. Massey Rhind of Verrochio's famous Venetian equestrian statue of Bartolomeo Colleoni, given to Newark by Mr. Christian W. Feigenspan, at a cost of some \$70,000, will shortly be unveiled in Clinton Park. The Italian Ambassador will make an address.

calling attention to the fact "that the finest house in St. Albans, No. 1 St. Peter St., originally owned by the family of Kentish and afterward by Van de Muelen, the Dutch painter, in the 13th century, with all its Elizabethan fittings, including the fireplaces, paneling, etc., has been sold for removal to America.

"Mr. Turner calls attention to the matter in the hope that some means may be devised of preventing the removal."

## CANFIELD APPRAISAL WRONG.

Surrogate Fowler, on July 21, handed down a decision that the transfer tax appraisal of the estate of Richard A. Canfield is incorrect. A collection of furniture appraised by an expert at \$65,175 was later sold for \$159,999, and assessed at that figure. The Surrogate holds that the estimate of the expert should have been the basis of the tax appraised.

C. S. Pietro is making a bust of Mrs. Alfred G. Vanderbilt.

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**NEWPORT ART ASS'N'S DISPLAY.**

The Newport Art Association opened Tuesday last its new quarters on Bellevue Ave. with its fifth annual exhibition. It is a hopeful sign for American art that such a handsome building, costing many thousands of dollars, is to be devoted to exhibitions of contemporary art in the Summer Capital of the country. Eventually, the Association hopes to house a permanent collection of representative American art in its new building.

The current display is a good one, well worthy of the imposing building. The seven large galleries are hung with some 140 pictures. Local artists are represented but most of the works have been especially "invited."

The Committee of Award, consisting of William Cotton, Helena Sturtevant, Harrison Morris and John Elliott, awarded the Morris Prize of \$100 for the best picture in the show to Daniel Garber's engaging "Janis," shown at the last Winter Academy, when it won the Second Altman Prize.

To Jonas Lie's canvas "Morning," a glowing bit of color, was awarded the Richard S. Greenough Memorial Prize of \$75. Mr. Lie also shows a brilliant still life, "Roses." "Waiting" is the rather misleading title of William K. Yarrow's portrait of an old lady seated on a curving backed horsehair sofa against a quiet gray background. To "Waiting" was given the Shaw-Safe Prize of \$50 for the best portrait in the show.

The Hunt Prize of \$25, offered by Mrs. Livingston Hunt, is to be awarded by popular vote.

Hugo Ballin shows his handsome picture which has been seen before, "The Lute Player." A picture full of promise by a young artist is "The New Model," by R. H. Ives Gammell. Henry Salem Hubbell shows his "Mother and Child" and Ernest Lawson is represented by two distinguished canvases, "The Creek" and "The Garden."

Carl J. Nordell, shows an interesting portrait called "Elinore." One of the most charming exhibits is a black robed woman holding in her lap a young baby, called "Dressing Genevieve." Leopold Seyffert has a strong canvas, "A Woman of Segovia, Spain," and Miss Lydia Redmond an interesting "Girl in Red" against a red background.

John S. Sargent is represented by three canvases: "Portrait of a Boy," "Portrait Sketch of Miss Fairchild," and a dashing sketch of Edwin Booth. To William Cotton for a spirited portrait entitled "Imogene" goes the honors of the show. "Imogene" hangs next to the Sargent group of pictures and may be said to more than hold its own for brilliancy of color and spiritual intensity of characterization.

Mmes. John Elliott, Marsden Perry and others who worked for the establishment of the Art Association have succeeded in impressing upon the public that modern American art is beautiful and desirable—and should be fashionable. L. K.

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**POLAND SPRING'S SUMMER SHOW.**

The 22nd annual summer exhibition of paintings and sculptures opened in June at the Poland Spring Art Gallery, South Poland, Maine, and will continue until Autumn. The collection includes 128 oils, 28 watercolors and pastels, 22 miniatures and 31 sculptures. Among the painters represented are W. M. Chase, A. Graves, D. Blaney, J. A. Weir, Robert Reid, F. W. Benson, J. DeCamp, Bolton Jones, C. C. Curran, C. H. Woodbury, J. C. Beckwith, G. Symons, R. W. Vonnoh, C. Hassam, F. L. Mora, L. Kronberg, E. L. Warner, C. P. Gruppe, I. H. Caliga, W. M. Paxton, P. Little, C. Wiggins, Ava de Lagercrantz, I. R. Wiles, C. J. Nordell, Alice H. Annan, L. L. Kaula, A. W. Ball, E. V. T. Watson, Mary B. Titcomb, Jean N. Oliver, J. G. Brown, E. L. Major and Anne D. Blake.

Among the miniaturists are Laura C. Hills, Marie J. Streat, Sally M. Cross, Mary H. Tannahill, Jena N. Oliver, Bertha Coolidge and Evelyn Purdie. Those who have sent sculpture include Gertrude V. Whitney, with her head from the Titanic Memorial, Anna V. Hyatt, G. Borglum, T. Brock, Anna C. Ladd, Lucy C. Richards, Bela L. Pratt, Bessie P. Vonnoh, Janet Scudder, James E. Fraser and A. P. Proctor.

**BUFFALO SCULPTURE SHOW.**

A truly remarkable display of statuary has been arranged by the National Sculpture Society, with the aid of Director Sage, and the sculptors Adolph A. Weinman and Robert Aitkin, at the Albright Gallery in Buffalo. They had also the efficient assistance of the local decorative landscape gardeners, Bryant Fleming and Harold Olmstead. The exhibition opened June 17. One hundred and sixty-five artists are represented by 900 examples, among which, some 400 were at the Pana-Pacific Show.

In Delaware Park, in the center of the approach to the gallery, is a colossal equestrian statue of Kit Carson. As either side are Karl Bitter's Lowry memorial panels. To the right of the driveway entrance is a figure of Anne Hutchinson and on the left a reproduction of the monument at Germantown, Pa. Attilio Picirelli's figure of "The Outcast" and D. C. French's Princeton student from the Earl Dodge memorial at the University, are at the gallery's entrance. Not far off is Albin Polesek's "The Tower."

Notable in the galleries are St. Gaudens' Shaw memorial, D. C. French's "The Spirit of Life" and Melvin memorial; Robert Aitkin's "The Fountain of the Earth," and his Gates Memorial, James E. Fraser's panel of Harry Payne Whitney's children; Karl Bitter's Tappan memorial and Louisiana Purchase monument; D. C. French's Alice Freeman Palmer memorial; Anna V. Hyatt's Joan of Arc; Helen Farnsworth Mears' "The Fountain of Life," and A. A. Weinman's lectern for a Pomfret, Conn., School. There are also works by Herbert Adams, Frederick Macmonnies, Chester Beach, Charles C. Rumsey, Anna Glenney, Edward McCarton, Charles Neihaus, Sherry S. Fry, H. McNeil, Edith W. Burroughs, Charles Gaffey, John Boyle, Paul Bartlett, John Gregory and Allan Newman.

In the medal room are works by Weinman, Aitkin, Flanagan, Fraser, Hering, Adams and Grimes.

**EARLY PENNSYLVANIA ART.**

The dedication on June 17 of the new building of the Bucks County Historical Society at Doylestown, Pa., was also the occasion of the offering of public inspection of a remarkable collection, assembled by Mr. Henry C. Mercer, of art and archeological objects, having reference to the early history of Pa. and more particularly to the arts of the first settlers in that vicinity. The building was planned and donated by Mr. Mercer at a cost of about \$100,000, is constructed throughout of reinforced concrete, contains, besides the Museum Hall, twenty rooms for the purposes of the society.

The building is 115 feet in height and the cupola that forms the apex of the roof has for the decorative feature a metal figure of a rain-making Indian.

The collection of objects of applied art includes among others, a very unusual display of ancient cast-iron stoves and stove plates, many of them brought from Germany by the original settlers. They also carried on the industry of faience and tile-making and decoration, using the local

clays for the body of the work, quaintly drawn and colored illustrations of Bible stories, giving a pictorial interest to these unique specimens.

Mr. Mercer, who has been honored recently with the degree of Doctor of Science, by Franklin and Marshall College, has succeeded in evolving, from the study of these tiles, a modern industry in the manufacture of ceramic decorations that have been used extensively in the State Capitol at Harrisburg, the New Traymore Hotel, Atlantic City, and a number of notable private residences. He has donated an endowment fund of \$125,000 for the maintenance of the building and the collections.

Eugene Castello.

**RYDERS IN BOSTON.**

The Vose Gallery in Boston has been showing a remarkable group of paintings by the veteran colorist Albert P. Ryder, whose pictures are extremely rare and difficult to secure.

The examples shown are of characteristic size and type and of unusual importance. The celebrated little composition of "Joan of Arc," the famous "Silver Moonlight," and the wonderful little fantasy "Like a Fairyland" are included. The "Joan of Arc" gives a rare measure of Ryder's gift of composition, his peculiar power of draftsmanship and his magnificent color sense. The maid of Orleans is shown as a Shepherdess tending her sheep. The maid is clad in the humblest of garments and her expression indicated rapt anticipation of the vision which is to reveal her mission as a militant leader. The color of the picture is of the utmost refinement, yet not lacking either solidity or vigor. The "Moonlight" is a marvelously successful attack of the problem of painting light upon light, the moon being relieved upon a luminous bank of warm ivory grey clouds.

**SAINT LOUIS.**

The City Museum opened recently its annual Summer Loan Exhibition. Instead of the general collection as assembled in previous years, the exhibition this season embraces only paintings by the Barbizon Masters. Corot, Rousseau, Diaz, Daubigny, Millet and others are well represented. Among the St. Louisians who have made this exhibition possible are Messrs. W. K. Bixby, George W. Brown, Peyton T. Carr, Daniel Catlin, Thomas R. Collins, Dwight F. Davis, Lionberger Davis, Mmes. Benj. W. Clark, J. T. Davis, Breckinridge, Long, J. L. Mauran and Messrs. Louis Werner and Charles Wiggins. The Museum is also displaying at present a group of marines by William Ritschel, and a travelling exhibition of paintings and sculpture by St. Louis artists, organized by the Art League.

**MEMPHIS MEMORIAL GALLERY.**

The first exhibition at the beautiful new Brooks Memorial Gallery recently completed at Memphis, Tenn., was opened July 10 and will continue until Oct. 15.

The director of the gallery is Miss Florence McIntyre, secretary of the Memphis Art Association. Included in the collection are Childe Hassam's "Rainy Day," owned by Mrs. D. P. Hadden and Rochey's "Headlands," owned by the XIV Century Club. The loan display also contains Waugh's "Rocky Headlands," Lever's "Mackerel Fishing Boats," and Carlson's "Morning Mists" and "The Brook." It was the plan, at latest advices, of the Business Men's Club, to present Carlson's "Morning Mists" to the gallery. Beginning Nov. 6 there will be an exhibit of American art from the Macbeth Galleries, to be followed in January by one from the Rouillier Galleries. Then, in February, will come a display of foreign works to be followed in the early spring by a one-man exhibit, that of John F. Carlson.

At the dedicatory exercises of the building, given by Mrs. Bessie Vance Brooks, in memory of her husband, the late Samuel Hamilton Brooks, City Attorney Charles M. Bryan accepted for the city and Bishop Thomas F. Gailor made an invocation and dedicatory address. Speeches were also made by Col. Robert Galloway and Miss Frances Church, president of the Memphis Art Association.

The building of Georgia marble cost \$115,000 and measures about 90 x 100 ft. The architect is James Gamble Rogers, of this city.

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**PORTLAND'S SUMMER SHOW.**

The summer exhibition of the Portland (Me.) Art Society at the Sweatt Museum, opened July 1 and remains to Sept. 18. It consists of 32 canvases. Among the exhibits are Robert Vonnoh's "Reverie," Max Bohm's "The Promenade," Edward B. Redfield's "Sleigh Bells," Douglas Volks' "Canadienne," Albert Graves "Peonies," Childe Hassam's "Early Spring in New England," Philip Little's "An Upland Meadow" and Walter Griffin's "Apple Blossoms."

**PITTSBURG.**

Art Director John W. Beatty of the Carnegie Institute announces the election of Mr. Robert B. Harshe of Oakland, Cal., as Assistant Director of the Department of Fine Arts. Mr. Harshe has been until now Director of the Oakland (Cal.) Museum, but is now due here to take up his duties. He was the Assistant Chief of Fine Arts at the San Francisco Exposition and is a graduate of Missouri University and was an art student at the Chicago Art Institute, Columbia University, and Art Students League of N. Y.

The Art Director of Carnegie Institute announces the re-hanging of the Humphreys Collection of American paintings. The collection will be on view for an indefinite period.

The Swedish Collection which formed a part of the Founder's Day Exhibition has been withdrawn and sent to Detroit in accordance with the itinerary arranged by Mr. W. H. Fox, Director of the Brooklyn Museum. This collection attracted 17,456 visitors in the 24 days on which it was on exhibition here.

The important collection of paintings, bronzes, and medals, owned by the French Nation from the Luxembourg, Paris, brought from the Panama-Pacific Exposition by the Carnegie Institute under a contract with the French Commissioner of Fine Arts, is still on exhibition in the Institute galleries. It is probable that the collection will be shown at the Albright Gallery, Buffalo, and the Chicago Art Institute.

**"STARYÉ GODY"**

(PAST YEARS)

A Monthly Magazine of Ancient Art

1916—TENTH YEAR

The text of "Staryé Gody" being in Russian, all titles and references are provided with French translations.

All copies from 1907 to 1913 are out of print.

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### A \$25,000 GIFT TO THE MUSEUM.

At the June press view at the Metropolitan Museum it was learned that Mrs. Russell Sage had contributed \$25,000 for providing a permanent installation of the collection of early American decorative art, which includes the Bolles collection of furniture she gave in 1909. The list of accessions and loans announces that she has made six other gifts, including ceramics, jades, jewelry, coins, textiles and costumes. In the Recent Accessions Room were shown also five family portraits by Blackburn and Huntington, given by Mr. Sylvester Deering of Utica. The Blackburns, all painted in 1754, show Margaret Sylvester, wife of David Chesebrough, and daughter of Brinley Sylvester of Shelter Island, her sister Mary, wife of Thomas Dering, of Boston, and Thomas Dering, himself. The Huntingtons represent Ella Virginia Bristol and Nicholl Havens Dering.

A most interesting gift made by Mr. Emil Pares, the dealer, is of a fragment, showing St. Paul in a pulpit, which was missing from the splendid Spanish altar piece in alabaster, given by the late J. Pierpont Morgan in 1909. It was announced that the Morgan tapestries recently bought by Mr. Joseph Widener, Mrs. Fitz Eugene Dixon and Mrs. Amory Carhart, will remain on loan through the summer and perhaps longer. It was also stated that the Museum had purchased from P. W. French & Co. the earliest tapestry of the Morgan collection, the Small Crucifixion of the 13th century. Director Robinson announced that since the closing of the Morgan collection on May 29, the present Mr. Morgan had selected certain material to be placed on view in the Morgan Memorial at Hartford. This consists of European ceramics, Venetian glass, Renaissance works in silver, ivory and other materials, as well as a collection of Roman glass and pottery, which was not shown at the Metropolitan.

The features of the July press view on Wed. in addition to the recently purchased Morgan tapestry were a recently purchased portrait by Malbone, the miniaturist, of himself, and a huge overmantel by Grinling Gibbons, which was secured from Holme Lacy, the seat of the Scudamores. Another recent purchase shown was the bronze of Mrs. Harry Payne Whitney's bust of a Spanish peasant. Recent acquisitions are also two Chinese Sung bowls, an XI Century Persian Rhages bowl and a bronze Chinese sacrificial bowl of the T'ang dynasty. A gift from Mr. C. T. Loo was an early Chinese Ming statuette of a seated man; twelve Staffordshire plates were bequeathed by Mrs. Mary Leask, and an Armenian XIII Century book of the Gospels was given by Mrs. Edward S. Harkness.

### MUSEUM'S TAPESTRY PURCHASE.

The Metropolitan Museum has done something quite out of the ordinary, in purchasing from P. W. French & Co., 6 East 56 St., a remarkably fine and very early Gothic tapestry of "The Crucifixion," which was one of the most interesting of the great series loaned by the late J. Pierpont Morgan. This work, of unusual historical importance, is said to be the oldest French tapestry known, dating from about 1300, and was displayed in the Recent Accessions Room at the press view on Wednesday. The only pieces of earlier date are the XIII Century examples at the Cathedral of Halberstadt and Guedlingburg in Germany. This piece therefore is held to be the sole example, which bridges the gap from these Romanesque pieces, and the rare product of French art of the XIV Century. The inspiration of the quaint design of the museum example is deeply religious, simple in types, figures and draperies. Only about ten colors are used in all, the background of dark blue being studded with stars. At either side of the crucified figure are the Virgin Mary and St. John the Evan-

gelist carrying a book. By these are two crowned female saints of the royal or princely type, one by the Virgin, Saint Catherine of Alexandria, and the other probably Saint Margaret of Antioch.

### Arts Club Summer Show.

At the National Arts Club, 119 E. 19 St., there is on, to Sept., a large collection of sketches and studies by painter members. Notably well represented are George Elmer Browne, Birge Harrison, Guy C. Wiggins, Irving R. Wiles, Charles Vezin, H. Ledyard Towle, Edmond Greacen, Jules Turcas, A. T. Hill, Leon Dabo, Thomas R. Manley, Ella Condie Lamb, Arthur J. E. Powell, Paul Cornoyer, Edward Dufner, Helen M. Turner, E. W. Deming, Marion Boyd Allen and Thomas W. Ball. Others who show works are Douglas Volk, who sends "A Bunch of Lilies," for the War Fund Library, E. L. Warner, G. Glenn Newell, H. S. Hubbell, R. W. Vonnoh, Oscar Fehrer, W. R. Derrick, Cullen Yates, F. S. Lamb, G. A. Traver, Clara T. McChesney, Jane Peterson, Harriet S. Phillips, G. W. Picknell, Elizabeth G. Baker and Jennie Brownscombe.



CHEVALIER de BILLAUT  
Fragonard

Sold to Mr. William Salomon.

### Snedecor's Summer Show.

A very interesting summer show of American paintings has been arranged at the Snedecor Gallery, 107 W. 46 St. William R. Leigh is represented by his latest work, a dramatic Western scene called "The Narrowing Circle." There are besides examples of note by J. Alden Weir, Homer D. Martin, R. A. Blakelock, Bruce Crane, Hal Robinson, Charles R. Peters, Charles Melville Dewey and Robert W. van Boskerck.

### American Poster Art Display.

Modern American poster designs, gathered for the first time, comprised the second recent exhibition at the Chelsea Neighborhood Art Gallery, 296 Ninth Ave. The neighborhood gallery, which has been established to encourage art in Chelsea Village, has a special section devoted to the work of Chelsea artists.

Leaders in the poster art of today were represented in the exhibition, and C. Bertam Hartman, George Bellows, William Zorach, Herbert E. Martini and Winold Reiss were among those represented.

Ada Raab, K. S. Lamb, J. H. Ruff, S. M. Scofield and B. Patterson were the neighborhood artists represented, and a corner of the gallery was set aside for drawings by the children of the Chelsea district who have been using their pencils to draw familiar scenes about the neighborhood.

Dr. I. Wyman Drummond, chairman of the Neighborhood Association's Art Committee, and Thomas H. Benton, secretary of the gallery, are planning monthly changes for the gallery in order to present as many phases of art as possible to the neighbors.

### BOSTON.

An enduring summer city is Boston, with pleasant little summer exhibitions. At the Museum there is a loan exhibition of prints from the collection of Mr. A. W. Scholle of New York, installed in the galleries of the print department, to remain until Sept. 1. This collection is notably rich in Whistleriana, Rembrandt, Van Dyck, Duerer, and Schongauer are also represented by examples.

The Copley Gallery has a miscellaneous summer exhibition of noteworthy canvases. For example, two early Copleys, portraits of a young man and his wife; while the place of honor is given to an interesting study by John Trumbull for his large picture "The Sortie from Gibraltar," an admirable example of Trumbull's exact and craftsmanlike methods of preparing his big paintings, and his veracity, in contradistinction to his lack of pictorial and color senses. Among the moderns in this exhibition is Willard L. Metcalf's "Johnnie-Cake Hill," a long time loaned to the Museum, and landscapes by E. C. Tarbell, George Noyes, and Charles W. Hudson, and last, but not least, a sombre but feeling little summer land-

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### CHICAGO.

The "Great Bridge," connecting the Art Institute with its Michigan Avenue section—to be flanked with galleries for the accommodation of art works now in the Institute store rooms and for collections to arrive from Europe in the near future, is nearing completion. The construction of the new Field Museum in Grant Park, south of the Institute, in which there will be much larger scope for historic collections than in the old Museum in Jackson Park, is also rapidly proceeding. This increase of facilities for accommodation for art works gives this city a promise of remarkable activity in permanent and transient exhibitions within a few months. Although the old Field Museum is rich in antiques, it is so far south of the center of the city that its advantages are not appreciated by the public, and are almost unknown to the crowds of transients always here.

The galleries in this dull season still have some notable paintings on view. At Reinhardt's several new European paintings are shown, and at other local galleries there are new American and foreign works. At Rouiller's a new collection of etchings by American artists and some fine Zorns are on view. There has been no quietude in the Young Galleries—what with the Blakelocks, Bundys, Innesses and examples of other American artists.

### In the Studios.

Lorado Taft, Nellie V. Walker, George E. Ganiere and Leonard Crunelle are in town, busy with commissions in their Midway studios. Miss Walker is modeling "Courage with the Torch of Life," to be set in the open court of St. Luke's Hospital, donated by the Society of Ex-Internes in memory of internes who have lost their lives in service for the hospital. The figure is six and one-half feet high, a youth partly draped, holding a torch aloft. This figure is to be cast in bronze, on a granite pedestal, on which the names of the perished ones will be carved. Ganiere is putting finishing touches on a statue of Anthony Wayne for Fort Wayne, Ind. "Mad Anthony" is mounted upon a mettlesome horse and carries a drawn sword. Crunelle is finishing the statue of the late George F. McCullough, for some years a prominent citizen of Muncie, Ind. The memorial will be set in a Muncie park. Taft is bestowing some finishing strokes to the medal for James Whitcomb Riley, but he is giving the greater part of his time and work to the stupendous Midway sculptural decorations under the auspices of the Ferguson Fund, and he is doing some of this work this Summer in his studio at Eagle's Nest, on Rock River.

H. Effa Webster.

## Edward I. Farmer

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SHANGHAI PEKIN

Richard Recchia, the sculptor, has finished a medallion portrait of the late Curtis Guild for the State House—a finely characteristic head. He is also at work on a memorial tablet to Sam Walter Foss, author and librarian, to be placed in the Somerville (Mass.) Public Library, of which the late Mr. Foss was librarian.

John Doe.

## AMERICAN ART NEWS.

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SPECIAL ANNOUNCEMENT  
SUMMER ISSUES.

The AMERICAN ART NEWS will, as usual during the summer, appear monthly until Saturday, October 14 next, when the weekly issues will be resumed, and a new volume will begin.

The remaining regular summer monthly issues will be published on Saturdays, Aug. 19 and Sept. 16.

## THE JUNE BURLINGTON.

Of more than usual interest is the June number of the Burlington Magazine, containing as it does an account, by Paul J. Cels, of a newly discovered early Rembrandt, an extremely fine "St. Peter," owned by Mr. Herbert Cook. It is more attractive than the three pictures of the same model, reproduced with it, at Stockholm, Cassel and in the collection of Mr. G. C. W. Fitzwilliam at Peterborough. Mr. F. M. Kelly has a scholarly first collection of "Shakespearian Dress Notes." C. H. Collins Baker has a rather sharp criticism of "The Cataloguing of the National Portrait Gallery." Roger Fry writes of "Rossetti's Water Colours of 1857," examples of which were recently acquired by the Tate Gallery. "Thomas Chippendale, the Evidence of His Work" is by Herbert Cescinsky. There is a review of the works of "Herman Rode" in Sweden, with which there is a fine color plate among other illustrations. The Burlington may be had of the American agent, James B. Townsend, 15 E. 40 St.

## ART DEALERS AS JUNKMEN.

According to a special cable to the Herald from Paris, Mr. D. G. Kelekian, the well-known dealer in and collector and connoisseur of the early art of the near East, has been decided by the Paris courts to be responsible, under the laws governing the sellers of old junk. These stipulate that the books recording the purchase of such old junk sellers must be inspected and endorsed by the Police, and that they must wear a similar badge to that worn, under legal enforcement, by the street vendors and hawkers of old junk.

Against this decision Mr. Kelekian, who is supported in his action by a syndicate of Paris art dealers, has very wisely decided to appeal.

The Herald publishes a number of interviews with art dealers here and in Paris, who, of course, express themselves as naturally amazed and amused at this Paris incident. One foreign dealer, however, having a branch house here, has either been misquoted by the Herald reporter, or is grievously mistaken when he is made to say that

"You know, of course, that in this country, dealers in art, etc., are classed as second hand dealers. We have to obtain a license, and the police must have access to our books. Seven days must elapse before a sale of picture we have purchased, but, of course, that is to preclude the possibility of our receiving stolen goods, I suppose."

There was an attempt made by the Board of Aldermen last winter to revive an old ordinance compelling art dealers and auctioneers to comply with the regulation this misquoted or mistaken dealer details in the Herald, but the attempt was soon abandoned when the attorneys for the leading art dealers proved the injustice and absurdity of classing reputable art dealers with pawnbrokers, for it was to lessen the opportunity for the purchase and quick after sale of stolen property by these gentry that the ordinance was first enacted. It is to be presumed that the Paris courts will, like the N. Y. Aldermen, be speedily convinced of the absurdity and injustice of their recent surprising ruling.

## OBITUARY.

## James Sant.

James Sant, who was principal painter in ordinary to Queen Victoria, died in London July 12, at the age of 96. He studied at the Royal Academy and was a pupil of John Varley and Sir Augustus Calcott. He was a member of the Royal Academy from 1870 to 1914, when he resigned. A collection of his works painted for the Countess of Waldegrave was shown at the Paris Salon in 1861.

## Gaston Maspero.

Gaston Camille Charles Maspero, the distinguished French archeologist and historian, died June 30 in Paris at a meeting of the Academy of Inscriptions and Belles Lettres, of which he was secretary. He was born in 1846. In 1880 he began the founding of an archeological institute at Cairo, and became general director of Egyptian museums and excavations. In 1899 he was made a professor in the College of France.

## Frank Vincent.

Frank Vincent, author of "The Land of the White Elephant," died June 20 in this city in his 69-year. He was born in Brooklyn, studied at Yale and presented his valuable collection of Indo-Chinese antiquities to the Metropolitan Museum.

## F. K. Trowbridge.

Frederick Kellogg Trowbridge, formerly of Vermilye & Co., bankers, who owned one of the finest private libraries in the country, died in this city June 26. He is survived by a widow and son.



Thomas Eakins.

## Thomas Eakins.

Thomas Eakins, painter and sculptor, one of the most notable figures in the American art world, died June 25 at his home in Phila. at the age of 72. He was a member of the National Academy and in 1876 became chief instructor in the Schools of the Pa. Academy, afterwards founding the Phila. Art Students' League. He also lectured at the National Academy in this city. Mr. Eakins was born in Phila. July 25, 1844. After graduation at the Central High School he went to Paris, where he studied painting under Bonnat and Gérôme, and sculpture under Barye and Chapu. He spent several years abroad in study and travel, being especially stimulated by his sojourn in Spain. At the opening of the Franco-Prussian war in 1870 he returned to Phila. Eleven years ago he took the Proctor prize for the best portrait at the Natl. Academy. A medal of honor at Chicago in 1893 and an honorable mention at the Paris Exposition in 1900 were followed by gold medals at Buffalo and St. Louis, the Temple gold medal at the Pa. Academy and a gold medal at the American Art Society in Phila. in 1907.

Notable among the paintings of Mr. Eakins, which are marked by strong structural qualities and great sobriety and strength of technique, are "The Chess Players" at the Metropolitan Museum, the "Clinic of Prof. Gross," at Jefferson Medical College, Phila.; the "Clinic of Prof. Agnew," at the University of Pa., Phila.; a portrait of Cardinal Martinelli, at the Roman Catholic University of America, and "The Pathetic Song" and "Cello Player" at the Pa. Academy. His sculptures include the equestrian statues on the Brooklyn Memorial Arch and reliefs on the monument at Trenton, N. J. He was also the designer of the female head on the silver dollar.

The artist's "The Crucifixion" was at the Pana-Pacific Exposition. A portrait of President Hayes is at the National Gallery in Washington. Among other portraits are those of Charles L. Fussell, Mrs. Talcott Williams, Mrs. Stanley Addicks, Dr. Leonard, Charles A. Dana, Prof. Rowland of Johns Hopkins and Prof. Barker of the University of Pa. Mr. Eakins is survived by his widow, Mrs. Susan H. MacDonald Eakins, also a well-known artist who won the first Mary Smith prize at the Academy of Fine Arts, and by his sister, Mrs. William Crowell. He bequeathed an estate of less than \$100,000, three-fourths to his widow and one-fourth to Mary Adeline Williams, a friend of the family.

## Christian Klackner.

Christian Klackner, one of the most popular men in the American picture and print trade, died July 4, at his home and place of business, 7 W. 28 St., at the age of 66. He had long been ailing from heart weakness. He had a branch house at 20 Old Bond St., London, and was the principal American publisher of prints. Mr. Klackner, who is survived by a brother, Mr. John Klackner, and a nephew, Mr. John C. Klackner was born in New York, and while still a boy entered the employ of M. Knoedler & Co., then at Broadway and Ninth Street, and studied art at the same time at the Cooper Union. He remained with the firm where his elder brother was bookkeeper, 20 years. He became a traveling salesman and when the firm was at 22d Street and Fifth Avenue, was in charge of the wholesale print department. He was greatly liked by the trade as well as by individual buyers. In 1883 he started in business for himself in

17th Street and a few years later was able to buy the house in W. 28th Street, where he died, altering it for his offices and galleries, as well as for apartments and studios. In one gallery he had a notable collection of American paintings, reproductions of many of which he had published.

He was the publisher of Meissonier's "1805" etched by Jules Jacquet and "The Stirrup Cup" by P. A. Rat. He reproduced by photograph, photogravure and in engraved and etched line works by many American painters, including Winslow Homer, Thomas Moran, Mrs. Percy Moran, Julian Rix, J. G. Brown, E. L. Henry, J. M. Tracy, Jennie Brownscombe, and Elliot Daingerfield. Mr. Klackner maintained a photogravure plant, publishing also mezzotints in color. He was a member of the Print Sellers Association of London and of the Catholic, Lotus, Dunwoodie Country, and N. Y. Yacht clubs.



Christian Klackner.

## "CUPID AND PSYCHE" AT YALE.

A feature of Yale's late commencement week was a masque of "Cupid and Psyche" at the Art School followed by an Italian Renaissance costume ball. The masque celebrated the 50th anniversary of the founding of the school, and was written by Mr. John Jay Chapman, the music being by Prof. Horatio W. Parker of the Yale School of Music. The Wirt Winchester Fellowship, which gives the holder a year's art study abroad, was awarded to Olaf Carl Malmquist.

## Mr. Kirchner's Disclaimer.

The following letter has been received from the representatives of Rudolph Kirchner, a well-known Austrian artist, lately a resident of Paris, but who has been in New York for about a year past, and concerning whom some statements were sent by the Paris correspondent of this journal, and published in the same April 29 last:

Dear Sir:

The letter from your Paris correspondent published in your issue of April 29 last, contains among other objectionable statements regarding Mr. Rudolph Kirchner, the artist, some particularly annoying and detrimental, in view of present conditions, and utterly unwarranted and false, intimating that he had been a spy in France around the time of the outbreak of the war, and used moveable electric lamps so as to attract the enemy, and that his said conduct led to an alleged surreptitious departure on his part from France. Every one of these statements is absolutely false; Mr. Kirchner left Paris voluntarily in August, 1915 (after fifteen years' residence there), a full year after the outbreak of the war, and meantime, though he was born of English parentage in Vienna, had given evidence of his French patriotism and sympathies by repeated contributions for the benefit of France at numerous French Bazaars held in Paris for the benefit of the Paris Red Cross and other similar institutions, and in other ways. The story of the lamp is false and on its face absurd, being dated by your correspondent, moreover, at a period antedating the war, whereas, in view of the sudden outbreak of hostilities, his alleged action could not have had any such intention or result. He is not and never has been a German spy. Mr. Kirchner left Paris openly, and was provided with a pass by the Prefect of Police dated July 24, 1915, which he has shown to us. His Austrian birth and antecedents did cause a certain amount of unpleasantness for him, particularly on the part of jealous rivals who are, apparently through your columns, endeavoring to injure him here also.

Yours Very Truly,

Kohler and Kohler.

New York, June 15, 1916.

[The story above alluded to and complained of was sent us by our Paris correspondent, and inadvertently published by us in good faith, and was based on somewhat similar publications in the Paris newspapers. We have no other knowledge concerning the matter, and had no desire to injure nor spread erroneous reports concerning Mr. Kirchner, and accordingly publish the above letter.—Ed.]



## LONDON LETTER.

London, July 5, 1916.

An interesting discovery has recently been made of the finished study painted by the late Sidney Cooper for his famous "Cattle, Early Morning on the Cumberland Hills," the original of which is in the possession of the Nation. The copy, which disappeared under mysterious circumstances some years ago, was found among a heap of rubbish by the artist's son, Neville Cooper, who has for some years past carried on the business in Duke Street, St. James', formed in the latter part of the eighteenth century by that John Smith who achieved artistic immortality with his invaluable "Catalogue Raisonné," a book which has since served as a basis for many another catalog of the same type. It is interesting to note that John Smith commenced his career as "carver and gilder to his Majesty" in Swallow Street and gradually developed his business until he eventually launched forth in Bond Street as a picture-dealer. The newly discovered copy is signed and differs very little from the Academy picture which in 1847 was pronounced by its painter as the finest work he had yet produced.

## New National Gallery Director.

Several names have already been suggested as those of possible successors to Sir Charles Holroyd, whose indifferent health compels him to relinquish his directorship of the National Gallery after ten years' tenure. Among those whose knowledge and experience would qualify them for the position are Professor C. J. Holmes of the National Portrait Gallery, and R. C. Witt, Secretary to the National Art-Collections Fund, while as usual, a host of applications is being sent in by the numerous lesser men, who make it a practice to forward their names in connection with each and every post of the sort which may at any time happen to be vacant. The usual term of office for Director of the National Gallery is five years and it is eloquent of the esteem in which Sir Charles Holroyd is held that he was asked to serve for double that time. He served as Keeper of the Tate Gallery for nearly the same period.

## Exhibitions now on.

There are a number of interesting exhibitions running just now, most of which bear some relationship to war events. Notable among these is the show of Italian war pictures at the Leicester Galleries, which includes a series of paintings executed on the Italian front by Ludovico Pogliaghi on the authority of the Italian Government. These record with a fine realism the achievements of the Italian soldiers in the Alps, achievements which rival in sublimity the heights among which they were performed. The war caricatures, of which there is a representative collection, contain much that is not only technically admirable, but also cleverly appropriate to the subject which has inspired them. Those of Sachetti in particular illustrate excellently that combination of the amusing and the repellent which is the surest weapon of the satirist, his ironic comments on current events never failing to reach the mark and impress the spectator with a sense of the horror which lies behind. Gabriele Galantara is another draughtsman of fine calibre whose scorn and hatred of all that is mean and petty finds a noble expression in several cartoons of great distinction, in artist himself and are mostly of society which a fine feeling for color helps to emphasize the effect of the general composition. The exhibition as a whole bears eloquent testimony to the latterday spirit of the Italian nation.

Another exhibition which reflects War in particularly uncompromising manner is that of the London Group at the Goupil where C. R. Nevinson gives a picture of wounded soldiers which spares us nothing of the horror of the thing itself.

## Sargent's Portrait Drawings.

All London is flocking to The Grafton Galleries to see the collection of Sargent portrait drawings and many a lovely lady is regretting that she did not have her portrait painted by the eminent American before he registered his decision to perform no more portrait work. The selection of these forty drawings was made by the women, reflecting rather the brilliant, social side of portraiture than the more serious and intellectual. Indeed it is in regard to this aspect of portrait-painting that Sargent is most successful, for when engaged on depicting a man such as the late George Mederith or Sir W. B. Richmond, his art is less satisfying and complete. One of the most subtle of the drawings is that of Mme. Réjane, in which the actress as well as the woman is marvellously suggested. Judging by the interest which is being displayed in the exhibition, its proceeds should add considerably to the exchequer of the Arts Fund.

The late Lord Kitchener was well known as a keen and shrewd buyer of Chinese

porcelain and only a few days prior to his death commissioned Frank Partridge to buy for him a little Yung-Chin bowl at the Kennedy Sale at Christie's provided it went for a moderate price. Apropos of this sale, prices ruled high, the important pieces fetching equally important figures. The "Nubian Slave Girl," of which I wrote in my last letter and which I am told on good authority is more probably a representation of the goddess Kuan, fetched 1,100 gns., while 900 gns. were given for a magnificent famille-noire Kang He bowl. Equally satisfactory prices obtained in the case of the various Kien-Lung porcelains the leading dealers showing great keenness to acquire both these and the Ming enamels at three-figure prices. It is interesting to note that some twenty years ago Sir Joseph Duveen sold the black "Slave Girl" to Mr. Kennedy for £500, since when efforts were made by Mr. Pierpont Morgan to acquire it from the latter at a sum which apparently was insufficient to induce him to part with it. The total of the two days' sale was £27,371. L. G-S.

## CLEVELAND.

Museum men of note, visiting the new Museum here invariably make the statements: that never did an American art museum open with such important permanent collections on display, and rarely, if ever, were so many valuable loans secured for an opening exhibition.

Some 18 choice examples from the collections of Charles Freer, loaned by the Smithsonian Institution, make Gallery X a Mecca for connoisseurs in Eastern art. These include a painting in full color on silk, of the Tang Emperor Chao-Liehn, a landscape in ink on silk, of the Five dynasties, a head of Kwanyin in black rock, same date; bronze wine holders and vases, a wooden statue of a Bodhisattva in dried lacquer, two others, carved and gilded; two pair of screens and several sculptures.

The screens are a pair of six fold, representing the pure Tosa school, subject "Yoshino Valley in Cherry Blossom Time" and a pair of fourfold, in ink, "Landscape in Snow," by Soga Shubun (XIV Century). Among the marbles is a "demon" or temple guardian, having a human body and lion's head, carved from black rock, of the Wei dynasty. Two hawks in black basalt, sacred to Ra, are Egyptian antiques included in this display.

A rare collection of "surimono" or special prints, which Japanese art patrons were wont to order as souvenirs on feast days and other rare occasions, owned by Messrs. W. S. and H. B. Spaulding of Boston, occupies Gallery XI. Among these is a series of twelve prints by Hiroshige, not to be duplicated. These include river, seashore and village scenes. Hokusai, Shuman, Hokkei, Seiko, Shinsai and Gakutei and other artists are represented in this collection. Temple ornaments and screens loaned by other collectors, are also shown.

A remarkable Chinese tapestry loaned by Mr. John L. Severance of Cleveland is another Oriental treasure. This was made by order of the Emperor Ch'ien-lung to simulate a French tapestry which he admired. The subject is "The Birthday Festival of the Emperor." Designed as a present for Louis XVth of France, it was never sent, perhaps because of the death of the old emperor. The number of stitches to the square inch range from 700 to 1,100 and, although the border is a copy of the French tapestry, the remainder is purely Chinese.

Woolen tapestries from the Blair collection are among the Egyptian antiques, of which the museum also owns a number.

In connection with the display of Colonial art are shown many pieces of XVII-XVIII Century silver from the collections of Messrs. Dwight Blaney and Hollis French of Boston and George S. Palmer of New London. The Gorham Company loans a replica in bronze of Houdon's Washington in marble in the capital at Richmond, Va. Among the paintings of that period are "Paul and Silas in Prison" by Washington Allston, loaned by the St. Louis museum; a portrait of Mary Carpenter by Earl, loaned by the Worcester Art Museum; seven portraits by Gilbert Stuart and others by Benjamin West, Sully, Peale and Trumbull, loaned by private collectors.

Among early Dutch and Spanish paintings in this opening exhibition are a St. John and a Virgin by El Greco, from the Ehrlich Galleries; three by Frans Hals, from Mr. Edward Libbey of Toledo; two portraits by Rembrandt of himself and one of "Saskia" as Minerva, a Rubens, Velasquez's "Man with Wine Glass" and many scarcely less noteworthy. Corot, Diaz, Harpignies, Manet, Millet, Monet, Monticelli, Puvis de Chavannes, Rousseau, and others supplement the museum's acquisitions in the French gallery. The Vose Galleries of Boston have loaned twelve fine Monticellis. In early English portraits the range of loans is wide and many excellent examples of early American landscape work are shown.

## PARIS LETTER.

Paris, July 5, 1916.

I am in possession of a piece of news of peculiar interest to the artistic world; but I am much in doubt of its escaping the censor and arriving intact in America. However, as it concerns a device which, I am told, the Germans have already begun to imitate and as I shall give no specific details, I cannot see that its publication would be at all indiscreet.

There are 600 French artists—all the able-bodied ones, it is said—mobilized for the carrying on of a vast system of what, for lack of a better descriptive name, may be called out-of-doors scene-painting, and they work in enormous so-called "studios"—in reality open yards—in the Belleville quarter of Paris, just inside the northeastern section of the old fortified enceinte. The objects which they paint are all of natural size—trees, houses, churches, towers, villages, towns, fortresses, parks of artillery, stacks of munitions, aviation-sheds, railway trains, camps, regiments of men reposing, etc.

For months the French have been using this out-door stage scenery near the hostile front to mislead and deceive the enemy. It is only lately, I believe, that the German air-scouts have begun to suspect the deception practised upon them, and even since they have been thus forewarned, it is not easy for them to distinguish the false from the real features of a landscape. You can imagine, therefore, what degree of skill is shown in devising the former. What other result could there be when all the talented young painters of France are employed in the work? Since I called attention some months ago to the number of artists who had been killed or wounded in battle, virtually all the members of the profession have been withdrawn from service under arms, to perform this other service which the military authorities regard, it is said, as of equal importance. The slang military term that has been invented to designate it is "camouflage." Great secrecy has been observed with regard to it. "We hardly use any brush," said a well-known artist to me, "that is smaller than a broom!"

## Notable Art Exhibitions.

The Cercle Artistique in the rue Volney has been holding a reminiscent exhibition which included works by some eminent French artists of the last half-century: Benjamin Constant, Bouguereau, Henner and others, as well as of many contemporaneous ones, such as Carolus Duran, Paul Chabas, Cormon, Vollon, Bompard, Guignard and Lenoir. Among the artists exhibiting at the Bernheim Jeune gallery for the benefit of a war charity are Charles Thorndike, Maurice Denis, Steilen, Guillaumin, Rodin, Luce and Marquet. A hundred paintings, drawings and lithographs by Eugene Carrière, exhibited in the Avenue Malakoff, have attracted considerable attention of late, and there are indications that the vogue of this artist is growing.

## Fair Art Auction Prices.

The sale of the collection of the late Baron de Schlichting during the present fortnight has produced some rather fair prices. An 18th century "Juno", of French school, brought \$200; a "Young Girl With a Dead Bird," school of Greuze, \$540; a "Portrait of a Woman," school of Nattier, \$490; a group sculptured in ivory (18th century), "Psyche and Cupid," \$370; an incense-vase in white marble, adorned with chiseled bronze (Louis XVI.), \$2,000; a wall clock, 18th century, signed Gudin of Paris, \$1,210; a Flemish tapestry, with figures, 17th century, \$9,000.

## Why Was Oberteuffer Shut Out?

George Oberteuffer, who has chiefly distinguished himself as a painter of outdoor Paris, especially of the borders of the Seine, is having a private exhibition of some sixty of his works, mostly of recent date, although a few were done a year or so before the war. Oberteuffer is an artist whom artists appreciate, and this makes all the more notable, although it may also in part explain, the exclusion of anything bearing his signature at the Panama-Pacific exhibition. In artistic circles here this has been a subject of comment for the last year and a half. I do not know how much, if any, of the subdued scandal which it created found vent in America. Oberteuffer might have made loud protest and would have found many willing listeners. He has preferred, however, a modest silence.

The committee that was responsible for the acceptance or rejection of pictures from this side of the water was headed by Walter MacEwen, who with other of its members is identified with the Society of American Artists in France, which for years has assumed a species of exclusive representative right. The younger set of American artists living abroad resent, with some justice, this "snobbish" attitude, which unfortunately has largely imposed on the French public and the French artistic authorities. As a matter of fact, whatever progressive energy

DAVID  
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there is the American art colony in France is chiefly found in men who are not members of that society, and who, under its rules are not eligible to it because they are not yet in possession of certain medals.

In justice to Mr. Trask, who personally invited American artists abroad to send their best work to San Francisco, it must be said that he expressed deep regret at the treatment accorded by the Panama-Pacific committee to certain of the more individual of the men who had accepted his overtures in a frank spirit of confidence and trust.

I am in a position to announce that the Society of American Artists will not be allowed much longer to pose as the only really representative body of American painters and sculptors in France. Another society, on a more independent foundation, will be formed about the time the war closes, or soon after.

But to return to Mr. Oberteuffer's exhibition. It has attracted some of the most eminent French critics. In all of the 60 canvases the artist's well-known strength and celerity of execution are strikingly evident. In many is apparent a new movement on his part, a happy tendency to greater finish and to a degree of ideality which he has lacked in the past. These two qualities, added to his great native powers, ought to give to his future work an increasing excellence, and may carry him even to great heights of performance. No one has caught more characteristically than he the ever-varying aspects of Paris in the vicinity of the Seine; and he has also produced some Breton and Norman canvases whose freshness and justness of conception are quite remarkable.

## Thorndikes and Ullmann's Display.

A simple exhibition of paintings which does not profess to have any philanthropic or even patriotic object is a rarity just now. Such a one is open at the gallery of Bernheim jeune, near the Madeleine. Two Americans, Charles Thorndike and Eugene Ullmann, are conspicuous in it. All of the artists are of the so-called "advanced group." Thorndike, who is driving a hospital-ambulance on the Verdun front, brought down from there recently a forceful painting, which he made under fire, of devastated trenches and shattered groves—a landscape which is in itself a mute note of horror. He has already returned to his heroic, self-chosen task.

Briggs Davenport (Eric Tayne)

President Wilson recently gave sittings to Jo Davidson, for a bronze bust, which the sculptor is modelling in this city. Mr. Davidson says he endeavored to catch "the subconscious self of the President."

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**NOTES OF THE DEALERS.**

Mr. Louis Ralston, of the Ralston Galleries 567 Fifth Ave., is occupying with Mr. John N. Mackenzie the Kenneth Stevens cottage at Lake Placid, N. Y.

Mr. Roland F. Knoedler, of M. Knoedler & Co., 556 Fifth Ave., and Mrs. Knoedler, are at the Greenbrier, White Sulphur Springs, W. Va.

Mr. and Mrs. Raymond Wyer, the former late director of the Hackley Gallery at Muskegon, Mich., sailed for Falmouth on the "Alaunia" July 8.

Mr. Carl Henschel, of M. Knoedler & Co., 556 Fifth Ave., and Mrs. Henschel are at Norfolk, Conn.

Mr. Philip Ortiz, of Braun & Cie, 13 W. 46 St., sailed July 8 on the "Rochambeau" for Bordeaux.

Mr. R. Meyer-See, the London art dealer, is slowly convalescing from a serious wound in the chest, received while fighting in the trenches with the French army, at Verdun. He was taken out from a trench where he had been buried headfirst for some minutes.

Mr. Edward F. Bonaventure and family are at Asbury Park, N. J. Mr. Bonaventure has quite recovered his health, his host of friends will be glad to know.

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Braun & Co., 13 W. 46 St.—Color Etchings by Ozias Dodge.

Bruno's Garret, S. Washington Sq.—Drawings by Jack R. Flanagan.

Canessa Gallery, 1 West 50 St. (formerly Altman Gallery), Opening Exhibition of High Class Antique Works of Art.

Chelsea Neighborhood Ass'n, 296 9th Ave.—Midsummer Exhibition by American Artists.

Daniel Gallery, 2 W. 47 St.—Summer Exhibition of Work by American Artists.

Ehrich Galleries, 707 Fifth Ave.—Pictures Suitable for the Country Home.

Folsom Galleries, 396 Fifth Ave.—Summer Exhibition of American Paintings and Stage Settings by John Wenger.

Gamut Club, 69 W. 46 St.—Summer Exhibition of Paintings by Bolton Brown.

Kennedy & Co., 613 Fifth Ave.—Etchings by Charles A. Platt.

Knoedler & Co., 556 Fifth Ave.—Summer Exhibition of American Paintings.

Lewis and Simmons, 581 Fifth Ave.—Exhibition of Old Masters and Objects of Art.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.

Montross Gallery, 550 Fifth Ave.—Oils, Watercolors and Pastels by a Selected Group of American Artists.

National Arts Club, 119 E. 19 St.—Sketches and Studies by Members to Sept.

N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.

Room 322—Mezzotints from the J. L. Cadwalader Collection.—Chas. A. Munn.

Coll'n Early American Prints.—Stuart Gallery.—Henry Wolf Memorial Exhibition.

Photo-Secession, 291 Fifth Ave.—Drawings by Virginia O'Keeffe, Watercolors by C. Duncan and Oils by Rene Lafferty.

Snedecor & Co., 107 W. 46 St.—Summer Exhibition by American Painters.

Among the recently displayed works of note at the galleries of Mr. John Levy, 14 E. 46 St., are a fine L'Hermitte, a notable sheep picture by Mauve and important examples of Daubigny and Jacque.

Mr. Grosvenor Thomas of 537 Fifth Ave., sailed early in the month for England and will return in the autumn with some valuable additions to his remarkable collection of early stained glass.

Mr. and Mrs. Walter Ehrich will spend the remainder of the summer in the Adirondacks. Mr. Harold Ehrich will be at the Galleries until the end of August.

Mr. and Mrs. Paul Reinhardt have a villa in Conn. this Summer. Mr. and Mrs. Henry Reinhardt are still in town.

Mr. and Mrs. Lewis Simmons and family are at Edgemere, L. I.

Scott & Fowles, 590 Fifth Ave., will close their galleries today for the heated term, and reopen Sept. 5.

**DANNAT TO FRENCH ARTISTS.**

W. T. Dannat recently sent from Monte Carlo, to Leon Bourgeois, president of the Fraternite des Artistes, his check for \$3,000 for that fund. This sum was the net profit of sales of his works at the exhibition held at Gimpel & Weldenstein's galleries in this city last season.

**ART AND ARTISTS.**

Hans Kownatski has been showing, this week, at his studio in Carnegie Hall, a recently completed and effective seated portrait in white of Mrs. Dr. Arpad Gerster, a sister-in-law of the singer Etelka Gerster. A striking profile head is a portrait of Baron E. von Klegdorff, who as a singer, is called Franz Egenieff and resides at Beverly Hills near Los Angeles. A successful first essay at sculpture is also shown by Mr. Kownatski. It is a half length, nearly nude, life size female figure. Various landscapes are souvenirs of a recent stay in California.

The summer exhibition of paintings by American artists, at the Syracuse Museum, consists, in addition to the permanent collection, of 26 works, by Harry L. Hoffman, Rachel Bulley, Helen M. Turner, Theresa F. Bernstein, William L. Lathrop, Thomas M. Pierce, Jane Peterson, and Emil Carlsen.

Richard Kimball who spent 15 years in Munich, returned to this country, indefinitely, after the outbreak of the war and took a studio at 130 W. 57th St., where he has painted a number of interesting landscapes. He recently returned from Moores Mills, Mass, and brought back several attractive canvases. It is his purpose to go to Gloucester for the summer, where he will paint landscapes and shore subjects.

Herman Marcus, a gifted young landscape painter, son of the well known jeweler of that name, has decided to join the art colony at Mystic, Conn., where he will paint until the late autumn. He is interested in arranging an exhibition of the artists of that locality some time during August.

Will Rau has just completed the mural decorations for the Hotel Wallick, 43rd St. and B'way. The seven large murals represent three hundred years along Broadway showing it as an "Indian Trail," in "The Dutch Period," "The English Period," and the four "Colonial Periods" (1830-1861) and "The Present," to 1916. The murals are handled in a high key in flat tones, and the decorative scheme is old ivory.

Mr. Rau will soon leave town for his Sullivan Co. studio in Jeffersonville, N. Y.

Frank Townsend Hutchens's "Poplars in Normandy" has been purchased by a group of art patrons in order to start a permanent art gallery in Davenport, Iowa.

George Bogert has arranged to lease the whole top floor above the new Milch galleries, which will be opened in the autumn, on W. 57th St., next door to the Lotos Club.

Robert Nisbet has had an unusually successful winter, having made a number of important sales. He will spend the summer painting at Gloucester, Mass.

Alpheus Cole has recently painted a delightful portrait of "Little Giff" the three-year-old son of Gifford Beal. He has had a successful winter with genre pictures and portraits.

Mr. and Mrs. Joel Nott Allen are at Bellport, L. I., where they have taken a cottage for the summer. Mr. Allen expects to do some portrait work and outdoor sketching.

D. Maitland Armstrong and Mrs. Armstrong are at their place at North Hatley, Quebec.

Theodore Fabricius, Danish landscape artist, passed through New York recently on his way to the Mexican border where he will paint a landscape to be called "America."

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J. G. A. Ward's statue of Horace Greeley,  
long at the Tribune Building, was recently  
removed to a site in City Hall Park.

Clara W. Parrish is building a studio at  
Elizabethtown, Adirondacks, where she ex-  
pects to spend the summer.

Frank De Haven will paint in the vicinity  
of Toland, Conn., until the autumn. He  
had a successful winter.

John F. Carlson's "Woodland Repose"  
has been presented by Dr. Julius Jacobson  
to the Toledo Museum.

Guy C. Wiggins has left for his summer  
studio at Gloucester, Mass., for the summer.  
He will not return until late in October.

The Memorial Art Gallery of Rochester is  
holding a resident's loan exhibition of paint-  
ings and bronzes.

**CROWLEY HOME BURNED.**

The residence of Mr. T. F. Crowley,  
Greenwich, Conn., was damaged by fire July  
8 to the extent of \$40,000, and many costly  
pieces of furniture and pictures were  
injured.

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**MUSEUM DIRECTORS MEET.**

At a meeting July 6, at the Chicago Institute the Association of Museum Directors was organized. The following officers were elected: President, Newton H. Carpenter, Art Institute, Chicago; vice-president, Joseph Breck, Art Museum, Minneapolis; secretary and treasurer, Miss Cornelia Sage, Albright Gallery, Buffalo.

**WORCESTER'S FINE COPLEY.**

The July number of the Bulletin of the Worcester Museum is unusually interesting. It reproduces as a frontispiece a remarkably fine Copley, a "Portrait of Mrs. Samuel Phillips Savage," which has been recently purchased as well as two quaint portraits by Ralph Earl, which it owns. They represent William and Mary Carpenter. There are two views in the Children's Room.

**CHICAGO'S NEW ART CRITIC.**

Dr. Albrecht Montgelas, art editor of the Chicago Examiner, and who has brought a needed, refreshing accomplished and able method of art criticism and reviewing to the "Windy City," is in charge of an Art and Literary Sunday Supplement, which the Examiner has recently inaugurated and which is attractively edited and printed.

It is to be hoped that Dr. Montgelas will be able, through his able work in this Supplement and in the daily Examiner, to influence the Chicagoans to at least modify their seeming idea that all of art interest and value in the entire world, both ancient and modern, is centered in the "Art Inst."—which admirable institution as it is in many ways, is after all, a local organization and about as provincial and parochial in its management—as is Chicago in its art views and ideas.

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**RECENT FOREIGN ART SALES.**  
Sale Part V Huth Library.

The sale of the fifth portion of the famous Huth Library began July 4 at Sotheby's in London. It was the thirtieth day of the sale and \$17,130 was realized. Mr. George D. Smith gave \$1,800 for a first edition of a "Manuel of Prayers," dedicated by the Bishop of Rochester to Thomas Cromwell; John Wayland, 1539. This, said to be the only perfect copy known, brought \$600 in 1868. Mr. Smith gave \$750 for a German version, first edition, Strassburg, 1483, of the travels of Johannes de Mandeville, \$205 for "The Travels of Marco Polo," Da Sessa, Venice, first edition, 1456; \$200 for an Italian version of Mandeville's Travels, first edition, 1480, and \$120, for one of two copies known, of Maltie's "Remedies for the Diseases in Horses," Purfoot, London, 1594. On July 5, \$5,225 was realized. Mr. H. Stevens gave \$2,000 for a first edition of Increase Mathers' "History of the War with Indians in New England," \$800 for a book of 1635, bearing on the boundaries of Penna. and Maryland and \$725 for Martyr's "The Decades of the Newe Worlde or West India."

On July 6 Mr. Smith gave \$4,000 for a first edition of Milton's "Comus"; \$3,000 for a second edition of "The Mirror of the World," printed by Caxton; and \$500 each, for a first edition of "Paradise Lost," a first edition of "The Mirror for Magistrates," 1559, and a first edition of Merlin's "Prophecies." Mr. Quaritch paid \$2,825 for the only copy known of "The Merry Devil of Edmon-ton," a play attributed to Shakespeare, and \$2,375 for a first edition of "Lycidas."

At the conclusion of the sale of the fifth portion of the library on July 7, \$12,298 was realized, making the total \$78,200 and the grand total to date \$909,335. A rare edition of the comedy "Mucedorus," to which Shakespeare is thought to have contributed one scene of forty lines, brought \$1,025. Morley's "The Triumphs of Oriana," fetched \$445, and a first edition of Sir Thomas More's "Lyfe of Johan Picus, Erle of Myrandula," \$410.

**Porcelains Sold in London.**

The first day's sale, at Christies in London, June 21, of the Sidney Ernest Kennedy collection of Chinese porcelains realized \$85,000. A pair of powdered blue Kang-He beakers brought \$18,085. An inverted pear-shaped Kang-He famille noir bowl \$4,725 from Mr. Reid, and a pair of famille verte figures, \$4,460. For a pair of Keen-Lung beakers \$3,935 was given and for a pair of Kien-Lung famille rose dishes \$3,780 by Mr. Coureau. A set of three powdered blue Kang-He vases brought \$2,205.

At the second session, June 22, 149 lots fetched \$75,000. Mr. Jackson gave \$3,465 for a set of the 8 Chinese immortals and Mr. Dawson \$3,255 for a famille verte Kang-He dish. A pair of enamelled egg shell lanterns brought \$2,940, from Mr. Weston and a pair of inverted pear-shaped Ming vases \$2,362, from Mr. Gorer. Mr. Dickenson gave \$2,152 for a pair of figures of geese and Mr. Sparks \$2,100 for a pair of Kang-He parrots. Many of the lots were bought for America.

**Early English Portraits at Christies.**

On July 7 at Christies, in London, a sale of early English portraits and other works brought \$125 for 160 lots. A portrait of a gentleman by Reynolds fetched \$5,250 and a portrait of a boy \$2,730. A Fragonard landscape brought \$3,360.

**Old Masters Sold at Christies.**

At a sale of old masters from the collections of Sir John Gorst and others on June 23 at Christies in London, 741 lots fetched \$100,000. Raeburn's "Portrait of Andrew Dalzel" brought \$3,935. Mr. Holmes paid \$3,755 for Hals' "Youth Holding Jug and Lighting a Pipe." Mr. Glen gave \$3,675 for Robert's "Classical Building by a Stream."

Mr. Vicars paid \$2,100 for Raeburn's "Portrait of Capt. Alexander Ker." Mr. Freeman gave \$1,890 for Hoppner's "Portrait of William Pitt." Mr. Harriss paid \$2,625 for an early Flemish school "Madonna." A drawing by Blake, "The Resurrection" brought \$520.

**Penn Relics Bring \$75,000.**

A collection of family portraits and Mss., in the possession of descendants of William Penn, was sold at Christies, in London, on July 10 for \$75,000. Beechey's portrait of John Penn, a grandson of William Penn, brought \$6,300. While Romney's portrait of the same was bought by Knoedler & Co. for \$709. Highmore's portrait of William's son, brought \$2,625, and his picture of Richard, the third son, \$2,205. Burns' letter to Mrs. Dunlop brought \$600 and William Penn's family Bible \$575.

**Mss. Sold at Sotheby's.**

At a sale of letters and other Mss. at Sotheby's in London on May 29, \$345 was paid for the author's own copy revised and augmented by him, of Swinburne's "The Heptalogia." The Mss. of his "A Nine Day's Wonder" brought \$250 and 11 of his letters \$240. A collection of letters, including several from Rossetti and Swinburne, fetched \$500. Sixteen cards written by Mark Twain to his publishers and other similar material brought \$70 and two Stevenson letters \$200.

**The Big Poster Show.**

The exhibition of the works submitted in the Poster Competition of the Society for Electrical Development, which was held at the Anderson Galleries the week opening June 19, was a great success. All the exhibition rooms were filled, the effects of the design and color being most inspiring. While the work of the individual designers was of much interest, the school exhibits were especially good. The prizes aggregating \$2,200 naturally stimulated to best effort. The display, after leaving N. Y., started on a tour embracing Chicago, Pittsburgh, Philadelphia and Boston.

**DOUGHERTY-CLARK.**

Miss Marian Averell Clark, the singer, daughter of Mr. and Mrs. George Crawford Clark, was married at her home in this city, on June 17 to Paul Dougherty, the well-known marine painter. The couple who first met in Paris left after the ceremony on a motor trip and have since gone on a tour of China and Japan, intending to return by way of Honolulu. Mr. Dougherty who has a studio at 30 E. 57 St., is a son of Mr. J. Hampden Dougherty former Water Commissioner.

**WHITE-CHANLER.**

Miss Laura Astor Chanler, sculptor and painter, daughter of Mrs. Winthrop Chanler, was married June 19 at Genesee, N. Y., to Lawrence Grant White, architect son of the late Stanford and Mrs. White. Mr. Lawrence White is a graduate of the Paris Ecole des Beaux Arts.

**MURPHY-UMBSTAETTER.**

Herman Dudley Murphy, instructor in drawing from life at Harvard, was married June 22 in Arlington, Mass., to Mrs. Nellie Littlehale Umbstaetter.

**SWAIN-BRADLEY.**

Miss Margaret Hinckley Bradley, daughter of Susan H. Bradley, was married on June 25 to Roger Dyer Swain, Capt. and Adj. of 1st Mass. Regt. Field Artillery, by the Chaplin of the regiment and passed under bow of swords two days before Capt. Swain left for the border with his regiment.

Mrs. Helen Cossitt Juilliard left by her will filed June 23 an estate of over \$5,000,000. One-quarter of her residuary estate goes to the Metropolitan Museum.

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